

PERFORMING RIGHTS GLASGOW

NATIONAL REVIEW OF LIVE ART

Sunday 10 February 2008

11.00 – 22.00

Tramway

www.newmoves.co.uk

PERFORMING RIGHTS GLASGOW NATIONAL REVIEW OF LIVE ART

Sunday 10 February 2008

11.00 – 22.00

Tramway

www.newmoves.co.uk

Performing Rights Glasgow is a day of performances, presentations, discussions, screenings, and interventions around ideas of performance and human rights that has been curated in collaboration with the Live Art Development Agency for the 2008 edition of the National Review of Live Art (NRLA) programme. The NRLA is Europe's longest running festival supporting radical live and mediated performance work.

In these times of increasing conflicts, injustices, and inequities, *Performing Rights Glasgow* sets out to reflect the kinds of creative strategies artists are using to effect social, cultural and political change; to illustrate new models of relationships between art and activism; and to consider the role and responsibilities of artists, curators, and performance itself, in the understanding, enactment and sustenance of human rights.



The Library of Performing Rights ↗

The Library of Performing Rights

Stable 6

11.00 – 20.00

In collaboration with Lois Weaver *Performing Rights Glasgow* hosts *The Library of Performing Rights*, an actual and a virtual library housing resources, research materials and technologies submitted by artists, activists and academics from around the world to explore and enable the transmission and documentation of human rights and performance. *The Library of Performing Rights* was originally developed for PSI 12: *Performing Rights* in June 2006 and has continued to grow and be transported, reassembled, and further developed in different locations and contexts. *The Library* welcomes contributions from artists, activists, academics, commentators and others attending the NRLA, which might include photocopies of articles, publications, videos, DVDs, CD ROMs, brochures, posters, links to digital and web-based initiatives, or real and virtual archives. www.performingrightslibrary.org/

The Long Table

Festival Bar

14.00 – 18.00

If you can imagine something you can make it. If you can make something, you can make it change. Artists help us imagine the future and Live Artists remind us of what it mean to be alive in the present. Lois Weaver.

Lois Weaver hosts a space where artists and audiences are invited to gather for informal conversations on serious topics.

The Performance Panel

T1 Theatre

11.00 – 13.30

Occupying a space somewhere between practice and discourse, *The Performance Panel* is led by the artist Lois Weaver and writer Adrian Heathfield and brings together the artists Guillermo Gómez-Peña (Mexico/USA), Jenny Sealey (UK), Adalet R Garmiany (Kurdistan-Iraq/UK), Margareta Kern (Croatia/Bosnia/UK), John Jordan (UK), Ange Taggart (UK), and Arvand DashtAray and Sara Reyhani of Virgule Performing Arts Company (Iran) for presentations, creative interventions, and discussions around questions of performance and human rights, and art and activism.

Guillermo Gómez-Peña,
La Pocha Nostra ↕



Photo: www.zagross.com

ILLUSTRATED LECTURES

Adrien Sina

Performance, Politics, Ethics and Human Rights

T1

14.00 – 15.00

The architect, artist, curator and theoretician Adrien Sina offers an overview of twentieth-century artists, dancers and performers responses to war, politics, racism, injustice and repression. Adrien Sina will articulate and illustrate a history of performative practices and strategies in relation to ethical and human rights issues by the following artists: Josephine Baker, Valentine de St-Point, Vaslav Nijinski, Isadora Duncan, Rudolf von Laban, Mary Wigman, Valeska Gert, Martha Graham, Bertolt Brecht, Kurt Jooss, Tadeusz Kantor, Hijikata, Josef Beuys, Günter Brus, Hermann Nitsch, John Lennon, Yoko Ono, Martin Scorsese, Adrian Piper, Ana Mendieta, Chris Burden, Michel Journiac, Gina Pane, Henri Maccheroni, Pier Paolo Pasolini, Valie Export, William Kentridge, Jean-Michel Bruyère, Krzysztof Wodiczko, Zhang Huan, Liu Jin, Marina Abramovic, Guerrilla Girls, Yinka Shonibare, Mona Hatoum, Shirin Neshat, Fred Forest, Sigalit Landau, Franko B, Sasha Waltz....



Adelet Garmiany ↗

the vacuum cleaner

The Problem Is The Solution

T1

16.00 – 17.00

Solution 14. “Exhaust Socks™ can reduce emission from cars by 60% to 74%. The Exhaust Sock™, made from durable recycled tyres, works much like a condom. Simply roll it over your exhaust pipe and it will collect all your emissions. In the future you will be able to come and go as you want. Depositing the waste will be as easy as recycling is today”. If the problem is the solution, then the solution is the only problem. That’s why we’ve developed a new range of solutions to the world most pressing problems. Glasgow based artist/activist *the vacuum cleaner* will present here, for the first time, the findings from years of research and development that will enable the future to happen.

the vacuum cleaner – the future solved™

James Thompson

In On The Act

- a collaborative work with the artist Pamela Neil

T1

17.00 – 18.00

James Thompson, the director of the research and practice project *IN PLACE OF WAR*, explores the role of the international researcher in communicating information about the Rwandan genocide to non-Rwandan audiences, and relates the shift of the researcher from passive observer to participating investigator in Rwandan memorial sites. This ‘lecture’ replicates the style of travelogue to comment on the partial readings of the genocide by international visitors and how their transitory status within Rwanda has been co-opted by the current government so that visiting researchers are enrolled as advocates and ‘academic scriptwriters’ to promote a certain version of the genocide to international audiences. This ‘lecture’ uses performance to comment on the performance demanded by these situations.

James Marriott/PLATFORM

Exit Strategy

T1

19.00 – 20.00

How is each one of us involved in driving forward oil and gas extraction? In driving forward the movement of carbon from the lithosphere to the atmosphere? How can each one of us cease to play this role? James Marriott will present images and stories from the end of the Carbon Era, and illustrate the work of PLATFORM.



James Thompson ↗

PERFORMANCES, INTERVENTIONS, AND INSTALLATIONS

Leibniz

The Book of Blood

Stable 4

13.30 – 18.00

The Book of Blood is an ongoing performance project developed through collaborations and workshops with local artists and groups to explore questions of human rights in relation to the realities, constraints and pressures experienced by displaced and marginalised peoples in the UK. Around a central mise en scene, and amongst a montage of performances, audiences will be received by a nurse and a scribe and invited to donate a drop of blood, which is used to write one letter from the Universal Declaration of Human Rights in a thick, leather-bound book. Throughout the performance the text progresses drop by drop and letter by letter as spectators are turned into active participants: re-inscribing their commitment to human rights, and sealing the contract with their own blood in a colourful and celebratory event with echoes of age-old rituals of sacrifice and dedication.

Monica Ross

rightsrepeated

Project Room

15.00 – 16.00

A recitation of the Universal Declaration of Human Rights as an act of memory. Prompted by events in London in July 2005 *rightsrepeated* is the artist's attempt, despite flaws and gaps in her recall, to internalise the Declaration as part of her own consciousness, and to respond to the largely unheeded first call of the Declaration for signatory countries and their citizens to: *publicise the text causing it to be disseminated, displayed, read and expounded, principally in schools and other educational institutions without distinction based on the political status of countries or territories.* *rightsrepeated* negotiates the gap between calling for social utopia and the necessity to continually work towards its attainment by maintaining the desire for it to be achieved.

First performed at Beaconsfield, London 2005 and at PSi 12: Performing Rights, London 2006. The text of *rightsrepeated* is available as an A1 poster from editions@beaconsfield.co.uk
The Universal Declaration of Human Rights is at www.un.org/Overview/rights.html.



Leibniz ↗

Stacy Makishi

You Are Here...But Where Am I?

Throughout

13.30 – 18.00

Part installation, part performance, and part interrogation, *You Are Here...* explores the politics of language, borders, immigration and cross-cultural identity. Through a series of strange and poetic questions, participants co-create a new passport.

You Are Here...But Where Am I? was originally created for the Liverpool Biennial 2002 and reworked for PSi 12: Performing Rights 2006

Stacy Makishi ↘



Photos: Vicki Ryder

Yara El-Sherbini

A Pub Quiz

Bar

18.00 – 19.00

Is the wife of a Sultan a Sultana? Name one Hollywood movie in which an Arab was not shown as a bomber, or a belly dancer, or a billionaire?

Join the quiz-mistress, test your knowledge and win a prize in this entertaining and irreverent pub quiz. Over the last two years Yara El-Sherbini has been hosting pub quizzes to explore questions about art and the nature of its public engagement. The work looks at how, by answering her playful and provocative questions, audiences are not only active participants, but also complete the work.

Commissioned by Breathing Space, initiated by Arnolfini (Bristol), and partnered with greenroom (Manchester), Tramway (Glasgow) and The Junction (Cambridge). A Pub Quiz was also commissioned by the BBC Power of Art project.



Yara El-Sherbini ↗

Richard DeDomenici

J'accuse!

Greenhouse

13.30 – 18.00

Join Richard DeDomenici for a heated yet informal debate on the ethics of the live art industry.

Rabih Mroué

Make me stop smoking

- a presentation of ideas under study

T2

20.15 – 21.30

I have been collecting worthless material for almost ten years now, taking good care arranging it, documenting it, indexing it, and preserving it from any possible damage. ... Today I possess what resembles an archive, or let's say I possess a real archive that relates only to me: a kind of added memory that occupies different corners of my domestic space, despite the fact that I do not actually need it. It is an invented memory that is exhausting me, and which I cannot liberate myself from. For this reason, I will uncover some parts of my archive, hoping that by making it public I can get rid of its weight. This will be my attempt to destroy a memory that doesn't know how to erase itself. Rabih Mroué

Mroué reconstructs the radical heterogeneous landscape of Lebanon, destroyed by crises and wars, with the aid of countless anonymous and personal documents, videos, photos, newspaper clipping and eyewitness reposts, that he pieces together to create a complex system of meandering narrations. In so doing, he questions the veracity and cogency of the archive documents as much as he negotiates the validity of the reconstruction of “reality”. What happens when a lost landscape is re-appropriated through its archived representation?

Ori Gersht

The Forest

T4

11.00 – 20.00

The genesis for this project was Gersht's interest in exploring landscapes embedded with both personal and historic resonance. The forest in question surrounds Kolomyia, in the Ukraine, and is a remaining fragment of the once vast primeval forest that covered much of continental Europe. Much mythologised and idealised in the period of the Enlightenment, epitomised in the German Romantic artist Caspar David Friedrich's paintings, the area was to bear witness to appalling atrocities during World War II.

Commissioned by Film and Video Umbrella in association with The Photographers' Gallery, with support from Arts Council England.

Rabih Mroué ▾



Ori Gersht ▲

SCREENINGS

Stable 6

11.00 – 20.00

Grace Ndiritu

High Noon (2006)

Darfur (my child) (2006)

Desert Storm (2004)

High Noon deals with the consequences of the North American Free Trade Agreement between Mexico, Canada and U.S.A and the continued low intensity warfare waged against the indigenous people of Chiapas by the Mexican government. *Darfur* remembers those who have died during war in Darfur in a monumental video painting. *Desert Storm* honours the female victims of war whose bodies are violated and then depicted throughout Western media as tabloid stories.

Mad For Real

A selection of Mad For Real's witty and provocative interventions in art institutions and the public domain that test the boundaries of cultural and artistic conventions.

Laboratory of Insurrectionary Imagination

13 Experiments in Hope

Thirteen videos of creative actions, interventions, tactical media, pranks and other activities that fall between the spaces of culture and politics, resistance and creativity. Contributors: 0100101110101101, Conglomco, Clandestine Insurgent Rebel Clown Army, Lab of II during the European Social Forum, My Dad's Strip Club, The Assembly Against Permanent War, Reverend Billy and the Church of Stop Shopping, Richard DeDomenici, The Space Hijackers, The Vacuum Cleaner, Yomango. The Laboratory of Insurrectionary Imagination is a network of culturally and politically engaged artists and activists.

Richard DeDomenici

Fame Asylum

A screening of the Channel 4 documentary following DeDomenici's *Fame Asylum* project of 2006 in which he invited four young male asylum seekers to form a vocal harmony boyband with the aim of altering attitudes towards immigration issues among the difficult to-reach opinion-influencing female adolescent demographic. *Fame Asylum* was developed in a collaboration between Richard DeDomenici, Channel 4, Refugee Week, PSi 12: Performing Rights Conference, Queen Mary, University of London and the Live Art Development Agency.



G. Ndiritu ↗

The Yes Men

SurvivaBalls

Posing as Halliburton representatives The Yes Men launch *SurvivaBalls* - an advanced new technology that will keep corporate managers safe even when climate change makes life as we know it impossible. "The SurvivaBall is designed to protect the corporate manager no matter what Mother Nature throws his or her way," said Fred Wolf, a Halliburton representative who spoke today at the Catastrophic Loss conference held at the Ritz-Carlton hotel in Amelia Island, Florida. "This technology is the only rational response to abrupt climate change," he said to an attentive and appreciative audience. A NRLA 2006 Commission.

Cabula 6

Crime Europa: Berlin

Crime Europa is a series of six films investigating the reception of local criminal cases around Europe that somehow captured a town's imagination. The films are less interested in the cases themselves, than in how people retell the story, try to make sense of what happened and negotiate what it might mean for their collective identities. Case: Berlin, Germany. Bus Stop. February 7th, 2005. A 23 year old Turkish/German woman Hatun Sürücü is shot three times in the head at point blank range by her youngest brother. News reports proliferate and spread throughout Germany, Europe and the rest of the world. The film reflects how different interests use the death of Hatun Sürücü to reinforce or alter their different visions of the worlds they live in.

Selections from Library of Performing Rights

Lois Weaver will chose a small selection of films from the Library that have been donated by artists, activists and academics from around the world over the last two years.

Performing Rights Glasgow is curated by the Live Art Development Agency in collaboration with the National Review of Live Art, and builds on *Performance Studies international PSI 12: Performing Rights* (London, June 2006), and *Performing Rights Vienna for Tanzquartier* (March 2007). *Performing Rights* has developed from a partnership between the Agency, Queen Mary/University of London, East End Collaborations and PSI, and continues as a collaboration between the Agency and Lois Weaver of Queen Mary.

The National Review of Live Art is produced by New Moves International and is funded by the Scottish Arts Council and Glasgow City Council.

The Live Art Development Agency is financially assisted by Arts Council England.

Venue: Tramway, 25 Albert Drive, Glasgow G41 2PE

Box Office: 0845 330 3501

Tickets: Day ticket £12 (£10) allows access to all events.

For full NRLA programme details visit www.newmoves.co.uk

PERFORMING RIGHTS GLASGOW NATIONAL REVIEW OF LIVE ART

The Live Art Development Agency offers a portfolio of Resources, Professional Development Schemes, Projects and Initiatives for the support of Live Art practices and discourses in London, the UK and internationally. The Agency also runs *Unbound*, an online shop for Live Art books, and dvds.

www.thisisLiveArt.co.uk

www.thisisunbound.co.uk

Cabula 6 is a collaboration between the artists and activists Jeremy Xido and Claudia Heu and focuses on the border between reality and fiction and the uneasy dialogue between a person's private sense of identity and its dynamic reception in a broader social context. *We search out non-traditional performance spaces that make it possible to walk this line, between what is real and what is constructed and which can bring audience members face to face with their assumptions and expectations about who they are. We create films, installations and performance pieces for the stage and on location. We are dedicated to principles of delight, humour, investigation and adrenalin. We love to play.*

www.cabula6.com

Richard DeDomenici ▾



Richard DeDomenici recently disavowed his mission statement of six years, which described him variously as an 'anarcho-surrealist' and a 'one-man-subversive-think-tank'. People were beginning to take it too seriously, he claims. Thus he is presently seeking a replacement ideology with a new angle that will appeal to the man on the street, whilst not alienating the sophisticated pricks. Currently there is no market for DeDomenici's work. He is described by people who know him as one of the most beautiful men who ever lived.

www.dedomenici.co.uk

Yara El-Sherbini lives and works in London and has shown work nationally and internationally including *Joking Aside* – Bury St Edmunds Art Gallery; *Artsadmin* – London; *System Error* – Palazzo delle Papesse, Siena; *Toyko Wonder Site*, Japan; *Who are you? Where are you really from?* – Whitworth Art Gallery; and *Late at Tate* – Tate Britain. Commissions include *Breathing Space*; Arnolfini, BBC's *Power Of Art* artist tours, and *TAGGED* – Space Media Arts. *Sheikh 'n' Vac*, an artists' book commissioned by Book Works, was published in July 2005.

www.yaraelsherbini.com

Adalet R Garmiany is originally from Kurdistan/Iraq and came to UK in 2000. He studied for a High Diploma in Fine Art in Kurdistan and a BA (Hon) in Fine Art in the UK. Through his artwork Adalet attempts to interpret cultural ideas from Kurdistan into a western context. Using various media and sound within performances and installations, his work references historical and religious beliefs, such as Zoroastrianism and Sufism,

and explores these in relation to the current, often clashing and globalised, world. Adalet is also the director of *ArtRole*, a UK based art organization developing cultural exchanges with the Middle East.

www.artrole.org

Ori Gersht was born in Israel but has lived and worked in London for the last fifteen years, studying for his MA at the Royal College of Art. His work, in both video and photography, has been shown extensively. Solo exhibitions include: *The Clearing* at the Photographers' Gallery, London; *History in the Making* at Photo España, Madrid; *Afterglow* at Tate Britain and *Pitch* at Chisenhale Gallery, London. His work has also featured in major group shows such as *Independence* at the South London Gallery, and *Reality Check*, a touring exhibition organised by The British Council and The Photographers' Gallery. His work is held in a range of national and private collections. Three books have been published on his practice: *Afterglow*, (August Publications, 2002).

Guillermo Gómez-Peña is artistic director of La Pocha Nostra. His pioneering work in performance, video, installation, poetry, journalism, cultural theory and radical pedagogy, explores cross-cultural issues, immigration, the politics of language, "extreme culture" and new technologies. A Macarthur fellow and American book award winner, he is a contributor to National Public Radio, and a contributing editor to *The Drama Review* (NYU-MIT).

www.pochanostra.com

Adrian Heathfield writes on, curates and creates contemporary performance. He co-curated *Live Culture* at Tate Modern with the Live Art Development Agency in

2003, *Small Acts at the Millennium* with Tim Etchells and Lois Keidan in 1999, and Forced Entertainment's twelve-hour durational performance-lecture *Marathon Lexicon*. He is the editor of *Live: Art and Performance* (Tate Publishing, 2004), *Small Acts: Performance, The Millennium and the Marking of Time* (Black Dog Publications, 2000), and co-editor of *On Memory*, an issue of *Performance Research*, and of the box publication *Shattered Anatomies: Traces of the Body in Performance* (Arnolfini Live, 1997). He is Professor of Performance and Visual Culture at Roehampton University
www.adrianheathfield.net

John Jordan merges the imagination of art and the social engagement of politics. Co-director of social practice art group PLATFORM (1987-1995) he then went on to be a co-founder of *Reclaim the Streets* (1995-2000). He is interested in the role of the artists dissolving into social movements, applying creativity directly to activism and social change. In 2003 he co-edited the book *We Are Everywhere - the irresistible rise of global anticapitalism* published by Verso and now being translated in 7 languages. More recently he co founded the Clandestine Insurgent Rebel Clown Army (CIRCA) and the Laboratory of Insurrectionary Imagination. He is currently traveling around Europe in the *Paths Through Utopias* project, searching for ways of living despite capitalism.

Guillermo Gómez-Peña,
La Pocha Nostra ↘

Photo: www.zachgross.com



Margareta Kern is a London based, interdisciplinary artist whose works question ways in which personal and intimate spaces are influenced by socio-political movements. Kern has exhibited nationally including the Tate Modern, Djanogly Gallery and Castlefield Gallery, and internationally including the Museum of Contemporary Arts, Banja Luka, Bosnia & Herzegovina. She was the recipient of the Open Society scholarship for students from the former Yugoslavia whose academic studies were disrupted by the civil war and has recently received funding from the Arts Council England for *Clothes for Death* (2006/2007) and the British Film Institute for the production of short films *Coffee* and *Desa* (2005).

www.margaretakern.com

The Laboratory of Insurrectionary Imagination

(lab of ii) is an ephemeral network of socially engaged artists and activists whose work falls in between resistance and creativity, culture and politics, art and life, and whose working context is the new anticapitalists movements of the last decade. The Lab's projects have included gathering 100 international artists and activists around a free potlatch breakfast to share tools of creative resistance before going on actions together (*Experiment 1: European Social Forum*, London 2004); touring to 9 cities in the UK with a caravan run on chip fat; infiltrating department stores with 'prayers to products'; and training several hundred rebel clowns for civil disobedience at the G8 summit (*Experiment 2: The Tour*, 2005).

www.labofii.net

LEIBNIZ was set up by Ernst Fischer and Helen Spackman in 2004. Their work is concerned with issues of belonging, displacement and alienation and seeks to explore how we occupy as well as 'uncannily' disrupt a variety of spaces – from our own bodies to social conventions and political/ideological systems. Recently they have focused on collaborations with exiled writers and asylum seekers on issues relating to race, diversity and Human Rights. Helen Spackman is Senior Lecturer at London Metropolitan University and Ernst Fischer Creative Research Fellow at Roehampton University.

www.leibnizlab.co.uk

Mad For Real are Cai Yuan and JJ Xi who have been living and working in the UK since the 1980s. They started working as a performance duo with their action *Two Artists Jump on Tracey Emin's Bed* (1999) at Tate Britain's Turner Prize Exhibition. Their work has featured in exhibitions including *Cities on the Move* (Hayward Gallery, 1999), Shanghai Biennial (2000), and *Touring London* (IniVA). Their film *Two Artists Piss on Duchamp's Urinal* was shown at the 9th Biennial of Moving Images in Geneva, and *Dazed Eye*, a film commissioned by Dazed & Confused and Film4, was shown in La Foret Arts Space, Tokyo. *Soya Sauce and Ketchup Fight* was performed at the Liverpool Biennale 2002, and presented as a video screening in Live Culture at Tate Modern, at the 50th Venice Biennale and at the Prague Biennale 2003. Recent exhibitions include *Haus Der Kulturen Der Welt*, Berlin 2005; *Vital Performance Festival*, Manchester 2006; *Point to the East, Strike in the West*, photograph and performance, 798 Dashanzi, Beijing 2006; and *Soya Sauce and Ketchup-Universal Project*, Louisiana Museum for Modern Art, Denmark 2007.

www.madforreal.com

Stacy Makishi is a Hawaiian-born, UK based artist who works in a variety of media including live art, site-specific installations, video, new writing and physical theatre. Her work is often about absence, displacement and memory from the point of view of the foreigner. The foreigner confronts with our strangeness and our own foreignness. Within her work there appears to be a tension that exists in the place in between: between here and elsewhere; between the abject and sublime; desire and repulsion.

Whether she takes on a horror film, fashion show or psychic intervention, her work is often infused with a surreal humour.

www.stacymakishi.com

James Marriott is an artist, writer, activist and naturalist. He is a Co-Director of PLATFORM and recent works with the group have included the operatic audio tour *And While London Burns* and the book *The Next Gulf – London, Washington and the oil conflict in Nigeria*. He is an Arts & Humanities Research Council Fellow in the Creative & Performing Arts at the Dept of Sociology, Goldsmiths College. Since 1983 PLATFORM has brought together artists and activists to create projects about social and ecological justice particularly focused on their home, London.

www.platformlondon.org

Rabih Mroué is an actor, director, and playwright from Beirut. Continuously searching for new and contemporary relations among all the different elements and languages of theatrical art forms, Mroué questions the definitions of theatre and the relationship between space and form of the performance and, consequently, questions how the performer relates with the audience. His works deal with the issues that have been swept under the table in the current political climate

of Lebanon. He draws attention to the broader political and economic contexts by means of a semi-documentary theatre. From theatre practice to politics, and from the problem of representations to his private life, his search for 'truth' begins via documents, photos, and found objects, fabricating other documents, other 'truths': it is as if the work becomes a dissection table for the dubious processes of Lebanon's war society.

Grace Ndiritu lives and works in London and has shown her work widely in the UK and internationally. She has won several prestigious awards and prizes including *Perspective*, Ormeau Baths Gallery, Belfast, (2004) and the *Delfina UK Studio Award*, London (2004). Exhibiting widely both nationally and internationally, during 2005 Ndiritu had solo shows at the Venice Biennale, Ikon Gallery, Birmingham and Delfina, London. She also participated in a show curated by Emma Underhill for Amnesty International, to launch their campaign about violence against women. She has said that her purpose as an artist is *to rewrite history through the immediacy of Performance Video Art. It is an attempt to give back what has been taken from those who lack power: their dignity.*

Leibniz ▾



Monica Ross lives and works in Brighton and has been making time-based works since the 1980s. *rightsrepeated* was first presented in *Chronic Epoch*, Beaconsfield, London 2005. Other recent exhibitions include *Arbeit**, Taxi im Palais Gallery, Innsbruck 2005, *Out of Dog*, books by artists, Baltic, Gateshead 2004 and *justfornow* a one person show at Hatton Gallery, Newcastle, 2004. Recent performances include *Women with Red Umbrellas*, a street event for Pilot Projekt Gropiusstadt, Berlin 2005 and *justfornow*, a durational text-based performance and web work which can be seen at www.justfornow.net.

Jenny Sealey has been the Artistic Director of Graeae Theatre Company since 1997 and is fired by the company's mission to create opportunities for theatre practitioners with physical and/or sensory disabilities, and its policy to explore full artistic accessibility. She has directed all Graeae shows including *Into the Mystic* by Peter Wolf, the critically acclaimed *The Fall of the House of Usher*, the groundbreaking *Fittings: The Last Freakshow*, *A Lovely Sunday for Creve Coeur*, *Alice* (a co-production with Nottingham Playhouse) and *Two*, *The Changeling* and most recently the critically acclaimed *Peeling*.

Adrien Sina ✕



Adrien Sina is an architect, artist and theoretician who lives and works in Paris and London. He has curated exhibitions involving architecture, performance, video and philosophy including *Fugitive Fluctuations*, *Tragédies Charnelles*, *Immanences Spatiales*. In 2003 he was advisor to Tate Liverpool for *Art, Lies and Videotape: Exposing Performance*. He was Thinker in Residence at the Live Art Development Agency, working on the development of *PSi 12: Performing Rights*, and is planning the *Performance, War, Politics and Eroticism* programme for the Centenary of Futurism for the PERFORMA Biennale, New York, 2009. He is advisor to the Pompidou Centre for the exhibition *Traces of the Sacred*, 2008.

www.adrien-sina.net

www.adrien-sina.net/performingrights/

Ange Taggart warps the 'everyday experience' mixing it through video, installation and performance. She likes to tap into the insecurities connected with looking, placing the audience in confined spaces, stripping the spectator of a safe distance, sometimes they are isolated and outnumbered by her performers. Her ideas play around with issues of reproduction, imperfection and the desire to copy, which materialise as both live-performance, and performance-for-videoworks. Much of her work reflects her distaste for consumerism and mass production. This has manifested itself in the work of FANCLUB, which fluctuates on the borders of performance art and activism. The crux of this work lies in counter-capitalism or critical consumerism.

www.fanclubbers.org

James Thompson is Professor of Applied and Social Theatre at the University of Manchester and theatre practitioner. He has worked in Brazil, Burkina Faso, DR Congo, Rwanda, Sri Lanka, the US and the UK. He is currently director of *IN PLACE OF WAR*, a research and practice project exploring performance in war zones. He is author of *Applied Theatre* (2002) and *Digging Up Stories* (2005).
www.inplaceofwar.net

the vacuum cleaner is an artist/activist collective of one fashioning radical social and ecological change. By employing various creative legal and illegal tactics and forms the vacuum cleaner attempts to disrupt concentrations of power and reverse the impending collapse of planet earth. They have disrupted and occasionally shutdown some of the biggest multi-nationals, including Starfucks, Self ridges, Coka Cola and Virgin. Their work has been shown at the ICA, Tate Modern, Liverpool Biennial, BBC 4 and Channel 4 (UK) Museum of Contemporary Art Chicago (USA) Society for Arts and Technology (Canada), Arte, Canal + (France). the vacuum cleaner is a co-founder of the Laboratory of Insurrectionary Imagination and member of the New Social Art School.
<http://thevacuumcleaner.co.uk>

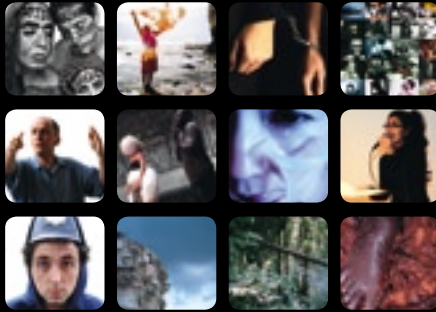
Virgule Performing Arts Company is a contemporary experimental theatre, performance and dance company founded by Arvand DashtAray and Sara Reyhani in Tehran, Iran in 1999. Virgule do not limit their artistic works to any conventional style or cultural formula or certain philosophies, but are trying to create innovative intercultural performances by discovering unnoticed Iranian cultural performances and using them in experimental works which express the challenges of their generation in Iran, and try to revitalize the dull

environment of Iran's performing arts scene. For Virgule culture and art are the best way to know and be known, to hear and be heard in this world.

www.virguleidea.com

Lois Weaver was the Artistic Director of *Performance Studies international 12: Performing Rights* in June 2006 and is Professor of Contemporary Performance Practice at Queen Mary University of London. She was co-founder of Spiderwoman Theatre and the WOW Theatre in New York and Artistic Director of Gay Sweatshop Theatre in London. She has been a performer, director, and writer with the Split Britches Company since 1980. She is involved in *Staging Human Rights*, a People's Palace Project initiative that uses performance practice to explore human rights in women's prisons in Brazil and the UK. In collaboration with Holly Hughes and Eleanor Savage, she recently developed the solo performance, *What Tammy Needs to Know*.

The Yes Men are anti-corporate activist-pranksters who are described by Wikipedia as 'a group of culture jamming activists who practice what they call "identity correction" by pretending to be powerful people and spokespersons for prominent organizations. The Yes Men have posed as spokespeople for The World Trade Organization, McDonald's, Dow Chemical, and the United States Department of Housing and Urban Development.....Their experiences were documented in the film *The Yes Men*, distributed by United Artists, the film documentary *info wars*, and the book *The Yes Men: The True Story of the End of the World Trade Organization* (ISBN 0-9729529-9-3)."
www.theyesmen.org



New Moves International,
PO Box 25262, Glasgow G1 1YW

Telephone: 0141 357 5538

Email: colin_newmoves@mac.com
wendy@wendygrannon.co.uk

Web: www.newmoves.co.uk

www.newmoves.co.uk

Live Art
Development
Agency

